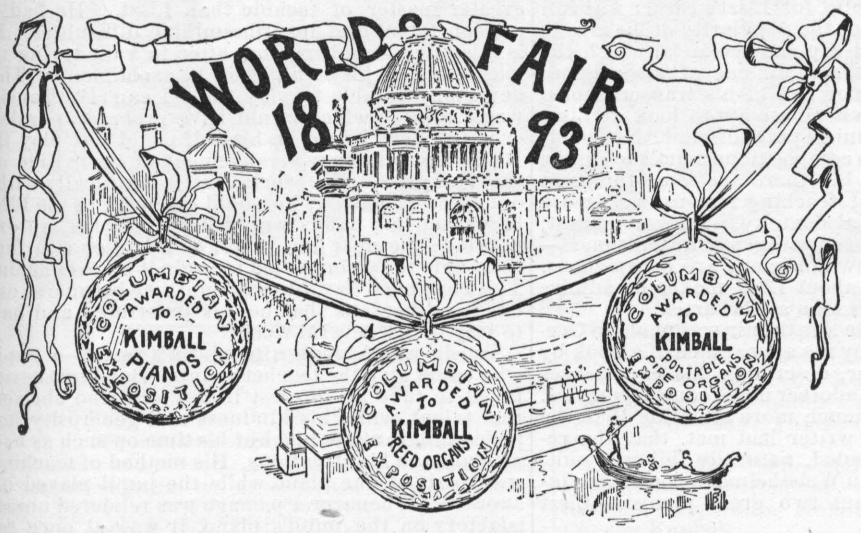
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FOR THE TEACHER AND PUPIL.

Music.—The choir of St. Peter's, Rome, is composed of 60 boys. They are trained for the work from the time they get control of their vocal chords, and some of the best singers are not over 9 years old. At the age of 17 they are dropped from the choir.

Art.—According to Robert de la Sizeranne, England is the only country, with the exception of France, that can lay claim at the present day to a school of painting. The others, even the United States and Scandinavia, reproduce the influence of the Parisian atelier. He names, as representative of the English school, Watts, Hunt, Leighton, Alma-Tadema, Millais, Herkomer, and Burne-Jones.

Medicine.—Antikamnia tablets act primarily on the nervous system, and are used for relieving pain. The definition of the word "Antikamnia" is "opposed to pain," which, judging from the pain and suffering alleviated by this remedy, is most appropriate. Antikamnia is not an opiate nor a narcotic. It is simply a "pain reliever," which does not merely stifle pain, but prevents it, and this it accomplishes without giving rise to any collateral inconveniences or any of the unpleasant after-effects which so often follow the use of many remedies for pain. In neuralgia, be it dental, facial, sciatic, or general, the relief afforded is safe, certain and quick. Special attention is called to the obtunding properties of Antikamnia in all forms of ovarian pain, or in all painful conditions, such as headache, backache, nervous irritability, etc., arising from irregularities of menstruation Cessation of pain in these cases invariably follows the taking of two five-grain Antikamnia Tablets; taken with a little wine, water, or a hot toddy, if preferred. This dose may be repeated every two or three hours.—*The Practical Doctor.*

In the article by Corot in the New York *Observer*, we are told that not until he was forty-five years old did he sell his first picture. "On this occasion he found it difficult to believe that any one could seriously offer him fifty dollars for a single picture, though now the best collectors pay thousands for his smallest sketches, and he insisted upon adding two smaller pieces to the one ordered by his first purchaser."

There are now six sanitariums in Germany at which consumptives are treated by constant exposure to air at a low temperature. Currents of cold air are allowed to pass through the bedroom at night, and during the day as much of the time is spent in the open air as possible. The pure cold air quiets cough, lessens temperature, arrests night sweats, improves appetite, and modifies or arrests the course of the disease.

Literature.—The London *Outlook* recently carried on a voting contest to determine the ten most important books of the past year. Curiously enough, four of the ten books on the resultant list were biographical.

M. Emile Zola, who is now in England, has planned a series of four novels, which he says are to form his literary and political testament to France. The first, already half written, is to be called "Fecondite," and is a protest against the national "Malthusianism." The titles of the remaining trio of the series will be "Travail," "Verite," and "Justice."

Science.—A new industry in London is that of preserving eggs. The eggs have the shells removed, the white and yoke are then mixed together and the whole packed in hermetically sealed tins.

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AGE AND ART.

It is an unfortunate fact that after a certain age talent degenerates instead of progressing. Father Time is more cruel than picture books represent him to be; he not only whitens hair and plants wrinkles, but he destroys nerve and brain tissue, and perches on the tombstone of decayed talent as well as over the grave of lifeless flesh. Of all artists, says *Musical News*, the musical interpreter is treated most cruelly by Time, and of all artists the musical interpreter is most ignorant of this fact. The singer has yet to be discovered who is willing to admit that her days of usefulness are over; the human nightingale grown old still sings to the stars, and, deaf to her owl-screeching, still dreams of the days of her youth and her triumphs, living on her past reputation and not upon her present merits.

Age is an incurable disease, and it is only through conventionality that we affect to admire its attributes. It is youth alone that deserves to be married to interpretative art; youth and—let it be boldly added—beauty. Youth with physical ugliness has undoubtedly won success, but the ugliness is always accepted under protest. And there is a physiological reason for this preference. It may be stated as a generalization that comeliness of feature as well as grace and proportion in body is a sign of health, of fitness for existence; and that ugliness is a sign of disease, of unfitness for existence. Our admiration for beauty is at base the same feeling which causes birds to select for mates those that have the most gorgeous plumage; and the preference has produced the types. We may pretend that beauty has nothing to do with our admiration for this or that singer, but instinct is stronger than protest, and physiology is the foundation of æsthetics.

In interpretative art we may do without beauty—under secret protest—but we cannot do without youth. An old singer is a singer only by courtesy; the voice has lost its bloom and flexibility, and, though talent may survive, the adequate means of expressing it are no longer present. Every year in opera and on the concert stage we hear old singers who were once more or less famous, and disappointment is none the less real because it is concealed under good nature and tolerance. What has become of Maurel's voice? He is an exquisite actor, and it is a perpetual delight to note the wonderful play of expression—but his singing voice? There are no birds in last year's nests. As for prima donnas—but the subject is too painful for discussion.

In the absence of a law protecting art from time, is there cruelty in telling a singer that age has robbed him of his voice? Say he is earning his bread and butter, and that he was once famous; must we placidly listen to the ghost of his former self and bear our pains because he gave our ancestors pleasure? And what of the aged singers who insist upon appearing as Juliet, Isolde and Marguerite, vocally and physically decrepit, with a mere suggestion of a former glory? And the time-touched concert singers who sing of youth, love and fairyland with a Meg Merrilies harshness of voice and stiff angularity of gesture? Must we bow to the leathery mummy because it once contained the soul of a Pharoah? Shed tears of delight over the funeral jars because they contain the trachea and lungs of a dead nightingale?

How much would be saved to art and to human dignity if a singer were gifted enough to discover when she grows old, and, securely grasping this truth, gracefully retire into private life. Farewell concerts would then cease to be a mockery, and youth might have the chances that are now denied it. Happily age is not a crime, and in civilized countries no one is punished by being compelled to eat his time-smitten relatives; but old age and young art will never agree even though all registers of births were destroyed. Art sometimes demands sacrifices, and what nobler sight could there be than a singer looking out for his first grey hair or first crow's foot, and then gracefully vanishing into oblivion? What is heard with pain might be looked at with pleasure, but an operatic and concert stage haunted by *Strulbugs* is as sad to the eye as it is agonizing to the ear. "I will retire while I am victor, lest old age should suddenly smite, and I appear in feebleness before the people."

Various relics of Chopin have been gathered together and placed in the Czartoryski Museum at Cracow. The grandfather of the present Prince Czartoryski was one of the warmest admirers of the composer, while his wife had always been considered one of the best pupils of the master. In the museum are to be seen among other things, Clesinger's marble bust of Chopin, a portrait by Ary Scheffer, and a bronze cast of the composer's right hand. There are also nineteen letters written by Chopin to his friend, Count Albert Grzymala, but curiously, no musical autographs.

TWO GREAT PIANISTS.

I have often wondered why no satisfactory book on Liszt has ever been written in the English language. A good monograph would certainly be welcomed by a large public, for Liszt's career was full of romance; and as for the popularity of his music, it is difficult to attend a piano recital at which the programme does not contain one of his original compositions and one or two of his transcriptions.

Musicians, on the whole, are apt to look at Liszt too much from a technical point of view. No doubt, says an exchange, his compositions mark the climax of pianistic technic, but there are some things in his career capable of teaching lessons even more important than digital dexteity. He was modest, generous to rivals, a very paragon of unselfishness—qualities for which few musicians are conspicuous. Everything we read about Liszt makes us admire him the more, both as man and as artist.

Some time ago quite a little stir was made in German musical circles by the appearance of a book by Wedelin Weissheimer, describing his experiences with Wagner, Litszt andother noted contemporaries. Wagner received so much more attention than the other musicians the writer had met, that the reviewers, myself included, naturally followed suit. There are, however, in Weissheimer's book some interesting details about two great pianists—Liszt and Tausig.

While Wagner, overwhelmed by the difficulties of carrying out his own colossal projects, took but little interest in what his contemporaries did, Liszt devoted about half of his life to helping other musicians, creative or executive, to secure a foothold in this slippery, swampy world. Weissheimer, too, was one of his proteges. Knowing how difficult it is for a young composer to get a hearing, Liszt put one of his friend's pieces on a Weimar programme in place of one of his own symphonic poems. Under such circumstances most conductors would have assumed airs of superiority, especially toward a young man who had never heard one of his own pieces played by an orchestra. Not so Liszt. He knew that every composer has a special conception of his work which an interpreter ought to try to ascertain, and acted accordingly. "During the rehearsal," writes Weissheimer, "Listz called me to his desk, consulting me with a questioning look whenever there was a ritardando or other nuance, visibly anxious to follow my intentions—he, the greatest executant and most subtle interpreter in the world, did not deem it beneath his dignity to do that! I was astonished to see how this hero could make his men study and rehearse. He addressed the players in almost fraternal terms, and when he felt inclined, could wind them around his little finger. What a lot there was to learn from him!" After the rehearsal, Liszt wrote some practical directions into the score and encouraged the young man to further efforts.

On another occasion, at a rehearsal of Liszt's "Faust" symphony, his modesty was illustrated more strikingly still. The conductor's full score had been accidenally left elsewhere, so Litsz undertook to conduct from memory. The players, however, failed to catch his rhythmic intentions, and the result was dire confusion. Most musicians, under the circumstances, would have been too vain to confess failure and ask for help; but Liszt turned to his friend, Hans von Bulow, whom he knew to be a master of the art of conducting, and said, "Hans, how do *you* conduct this passage?" Bulow took his baton and executed a series of movements which in a few minutes made everything clear to the players He then offered it to Liszt again, but Liszt told him to "keep the scepter—it is in good hands." So the rehearsal was finished by Bulow, who not only knew the score by heart, but knew it so thoroughly that he even remembered the lettering inserted for purposes of rehearsing, asking the men, *e. g.*, to begin nineteen bars before letter B!

Astounding as was such a feat, it was nothing compared to what Liszt did subsequently with one of Weissheimer's works. The composer was playing the score of his opera, "Korner," to a group of friends, including Liszt. One of the solos was remanded—a melody which was to appear in the finale as a chorus. Liszt had never before heard the music, but when the moment for the finale came, he suddenly pushed Weissheimer from the stool, sat down at the piano, and *improvised* the final chorus exactly in accordance with the intentions of the composer!

In the pages devoted to Tausig, Weissheimer relates how Liszt was once puzzled and cornered by that brilliant pupil of his. In Tausig's "Phantom Ship" there was a passage which Liszt tried in vain to execute. It was a *chromatic* glissando upward, ending in a shrill high tone. At last Liszt exclaimed: "Young man, how do you do that?" Tausig sat down, drew the middle finger of the right hand over the white keys, and at the same time made the five fingers of the left hand run over the black keys so deftly that the result was an exact chromatic scale, darting with lightning speed over the whole keyboard, and ending on top with a shrill "bipp!" Liszt now renewed his efferts, and after six or eight attempts he, too, succeeded in reaching the desired "bipp" without accident.

There are not a few who believe that, if Tausig had lived longer, he would have become even a greater master of technic than Liszt. He had a passion for almost insurmountable difficulties. It is related of Schubert that, after in vain trying to master one of his own pieces, he exclaimed: "The devil may be able to play that—I can't!" Tausig wrote a piece which would have probably puzzled even the devil, since he himself could not play it, It was his own crazy arrangement of the "Ride of the Valkyries." He worked at it frantically without succe-s. One day he would get as far as the 132d bar, when his hands would drop into his lap exhausted; the next day he got on a bar or two further, only to be compelled to begin it all over again. This continued day after day until he became so excited and nervous that he was prostrated and had to stay in bed several weeks.

Tausig was a pupil after Liszt's heart—a pupil who could give the teacher points. But Liszt never failed to take an interest in any one who showed real talent, while his kindness and generosity impelled him to waste much of his time on such as had no claims to his attentions. His method of teaching was to sit at one piano while the pupil played on another. Whenever a passage was rendered unsatisfactory on the pupil's piano, it was at once repeated in perfect manner by the master at his instrument, and this process might be repeated twenty or thirty times. A lesson intended to last an hour was often prolonged to two, three or even four. On the table there was always a lighted candle and a box of cigars, to which all could help themselves. An offer to pay for lessons received would have been regarded by Liszt as an insult.

MUSIC IN PORTO RICO.

"Like all Spanish speaking people," says a correspondent of the Kansas City *Star*, "the Porto Ricans are fond of music. Every cafe has its orchestra, for a cafe could hardly do business without one. Every main street during the latter part of the day has its little itinerant band of guitar and violin players, and the warm nights are made pleasant to the strollers along the streets, by the sound of stringed instruments, which floats from behind the latticed, vine-clad screen of private residences.

"Nearly all of the airs are pitched in a minor key, which, even when intended to be joyous, contain a plaint to the Anglo-Saxon fond of Sousa's robust music. To one who has traveled in Spanish lands the music of Porto Rico at first seems familiar, but the ear is not long in discovering something novel in the accompaniment to the melody.

"It sounds at first like the rhythmical shuffle of feet upon sanded floor, and one might suppose some expert clog dancer was nimbly stepping to the music made by the violins and guitars. The motion is almost too quick, too complicated, for this, however, and it is the deftness of fingers, and not of feet, which produces it.

"It comes from the only musical instrument native to the West Indies, the 'guira,' which word is pronounced 'huir-r-a,' with a soft roll and twist to the tongue only possible to the native. The 'guira' is a gourd, varying in size in different instruments. On the inverse curve of the gourd are cut slits, like those in the top of a violin. On the other side, opposite the holes, is a series of deep scratches. The player balances the gourd in his left hand, holding it lightly that none of the resonance may be lost.

"With the right hand he rapidly rubs the roughened side of the gourd with a two-tined fork. In the hands of a novice this produces nothing but a harsh, disagreeable noise. In the hands of a native 'guira' player a wonderful rhythmic sound comes from this dried vegetable shell—a sound which, in its place in the orchestra, becomes music, and most certainly gives splendid time and considerable volume to the performance.

"The player's hand moves with lightning rapidity. The steel fork at times makes long sweeps the whole length of the gourd, and then again vibrates with incredible swiftness over but an inch or two of its surface. There seems to be a perfect method in its playing, though no musical record is before the player, and it seems to be a matter purely of his fancy and his ear as to how his part shall harmonize with the melody of the stringed instruments.

"The 'guira' is found in all the West Indies, but seems especially popular in Porto Rico. The players generally make their own instruments, and apparently become attached to them, for as poor as these strolling players are, they will hardly part with their guiras, even if offered ten times their real value. They are distinctly a Porto Rican curio, and strange as it may seem, Porto Rico is probably more destitute of tourists' 'loot' than any foreign country known to the traveling American. The tourist who can secure a guira may congratulate himself, for it will be hard to get, and is the very thing which can be carried away from the island as a souvenir which is distinctly native and peculiar."

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THOMAS M. HYLAND, . EDITOR

MAY, 1899.

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KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts, for the season 1898-99, came to a brilliant close on the 6th ult. Mr. Charles Kunkel, the head and front of these justly celebrated Concerts, has afforded many happy and profitable hours to thousands of music-lovers throughout the city. The last concert witnessed an attendance that filled every aisle, nook and corner of the hall, many being unable to obtain entrance. The presence of Moriz Rosenthal, the great pianist, during the concert, put the participants on their mettle and all acquitted themselves of their numbers in the most creditable manner.

The public will be pleased to learn that next season the Kunkel Popular Concerts will prove more interesting than ever, as Mr. Kunkel will spare no efforts in making them of the highest and most enjoyable order, and in securing the best talent.

The following programmes were rendered on the dates given:

242nd Kunkel Popular Concert (eighteenth concert of the season), Thursday evening, March 23rd, 1899.

1. Duet for Piano—By request—Poet and Peasant, (Overture Suppe), Paraphrased by Melnotte. Chas. J. Kunkel and Charles Kunkel.
2. Song—It was a Dream, Cowen. Miss Marion Walden.
3. Violin Solo—Souvenier de Haydn, Grand Fantasie, Leonard. Guido Parisi.
4. Song—Oh, How Delightful Lovely Flowers, Wekerlin. Miss Vivian Palmer.
5. Piano Duet—La Mozelle, Valse Brilliante, Ilgenfritz. Emile Kroemeke and Charles Kunkel.
6. Song—For You, Smith. Miss Marion Walden.
7. Piano Solo—*a*. The Last Hope, Gottschalk; *b*. Carmen, Grand Fantasia, Rive-King. (On themes of Bizet's Carmen, by general request.) Charles Kunkel.
8. Violin Solo—*a*. Madrigale, Simonetti. *b*. Twilight, Massenet. *c*. Serenade in Venice; *d*. A Dream; *e*. Caprice, Parisi. (By general request.) Guido Parisi.
9. Song—Heigh-Ho! Henschel. Miss Vivian Palmer.
10. Duet for Piano and Violin—The Daughter of the Regiment, Grand Fantasie (Donizetti), De Beriot. Guido Parisi and Charles Kunkel.

243rd Kunkel Popular Concert (nineteenth concert of the season), Thursday evening, March 30th, 1899.

1. Suite—For Piano and Violin, op. 34, Ries. *a*. Moderato. *b*. Bourree. *c*. Adagio. *d*. Gondoliera. *e*. Perpetuum Mobile. Arnold Pesold and Charles Kunkel.
2. Song—Mad Scene from Hamlet, Thomas. Miss Mae Estelle Acton.
3. Violin Solo—2nd Concerto, op. 22, Wieniawski. *a*. Romance. Andante non troppo. *b*. Allegro Moderato (a la Zingara.) Arnold Pesold.
4. Song—*a*. Without Thee, d'Hardelet. *b*. Life's Merry Morn (Waltz), Baily. Miss Anna Kirkpatrick.
5. Piano Solo—*a*. Gretchen am Spinnrad (Margaret at the Spinning Wheel), Klein. *b*. Heimweh (Longing for Home), Seeling. *c*. Thou'rt like unto a Flower, Rubinstein-Raff. *d*. Coronado (Grand Valse de Concert), Ewen. Charles Kunkel.
6. Song—Imogene (Ballad), Comfort. Mrs. Harriet Jacques.
7. Violin Solo—*a*. Slumber Song; *b*. Gavotte, Pesold. Arnold Pesold.
8. Song—*a*. Michaela's Song from Carmen, Bizet. *b*. Nymphes et Sylvains, Grand Valse, Bemberg. Miss Mae Estelle Acton.
9. Piano Duet—Puck, March Grotesque, Melnotte. (By general request.) Charles J. Kunkel and Charles Kunkel.

244th Kunkel Popular Concert (twentieth and last concert of the season), Thursday evening, April 6th, 1899.

1. Trio for Piano, Violin and Violoncello—in D minor, op. 49, Mendelssohn. *a*. Molto Allegro et agitato. *b*. Andante con moto tranquillo. *c*. Scherzo—Leggiero e vivace. *d*. Finale—Allegro assai appasionato. G. Parisi, P. G. Anton and Charles Kunkel.
2. Song—Bolero, Masse. Mrs. A. D. Chappell.
3. Violoncello Solo—*a*. Simple Aveu, Jacquard-Thome. *b*. Rustic Dance, Bocherini-Gruetzmacher. P. G. Anton.
4. Song—*a*. Cavatina from Queen of Sheba, Gounod. *b*. A Dream, Bartlett. Mrs. James T. Roberts.
5. Piano Solo—(By request), Kunkel. Treating "La Marseillaise," "Hail Columbia," and "Yankee Doodle." Charles Kunkel.
6. Violin Solo—Witch's Dance, Paganini. Guido Parisi.
7. Song—*a*. Regrets, Delibes. *b*. An Open Secret (A Spring Song), Woodman. Mrs. Reah Wilcox Fletcher.
8. Trio for Piano, Violin and Violoncello—*a*. Melody, "Thy Image," Vannuccini. *b*. Scherzo, from Trio, op. 72, Godard. G. Parisi, P. G. Anton and Charles Kunkel.
9. Piano Duet—(By request), Pegasus Concert Galop, Schotte. Charles J. Kunkel and Charles Kunkel.

Manual Garcia is in his ninety-fifth year. He is still in good health. What so long a life implies may partly be judged by the facts that Garcia had to leave his native Spain during the Peninsular war, owing to the advance of Wellington upon Badajoz; that the veteran himself is a contemporary of Beethoven and Schubert, and that he was actually singing on the operatic stage as a baritone when Gounod, Verdi and Wagner were boys at school. Furthermore it is close upon seventy-four years since Manuel Garcia sang Figaro to the Almaviva of his father and the Rosina of his sister Malibran at the first performance of Rossini's "Il Barbiere" ever given in New York. The commercial capital of America, then a town of 166,000 inhabitants, did not appreciate opera as it now does, and as there were sometimes only thirty people in the pit and stalls combined, Malibran was sent back to Europe.

MAJOR AND MINOR.

Miss Eva Murphy, the talented pianist and pupil of Charles Kunkel, added lustre to the last programme given by the Union Musical Club on the 22d ult. at Memorial Hall. Notwithstanding the high standard set by Messrs. Moriz Rosenthal and Charles Kunkel, whose great renditions are still before us, Miss Murphy achieved a signal success by her magnificent renditions of Mozart's Sonata in A major—theme with variations, and March a la Turque-Gavotte, by Scambati.

Signor Guido Parisi, the popular violinist, has increased his laurels by his masterly work at the Philharmonic Concert given on the 4th ult. at Exposition Music Hall. His selections included "Airs Hongroise," by Ernst; "Serenade," by Schubert-Remeney; "Madrigal," by Simonetti; "Csardas Jeneletch," by Jeno Hubay, and were rendered with the consummate skill and artistic finish for which Signor Parisi is noted.

Lieut. Dan Godfrey's British Guards Band is making a tour of the United States. It is the foremost military band in England.

It was intended last Autumn to give a benefit for the family of the late Max Alvary so soon as the New York musical season was well under way. It will be remembered that the tenor, at one time so popular here, died in want and left his family wholly without means of support. He left eight children, all still young. The benefit did not materialize, and now the latest form which the efforts to relieve the Alvary family has taken is the so-called "endless chain." Letters asking for the contribution of ten cents and the customary two letters written to others have been sent out, and it is hoped to realize in this way a considerable sum for the relief of the family, which is left quite without means of support.

Dr. Dvorak is about to celebrate his silver wedding. He had to wait several years before he was able to marry the girl he was engaged to, as he had not enough money to support a wife. In 1873, however, he was appointed organist in a Prague church at a salary of $150 a year, and this, combined with what he could earn by teaching, enabled him to marry. When, two years later, Brahms recommended him for a stipend worth $250 a year, he considered himself rich as Crœsus. While he was Director of the National Conservatory in New York, Mrs. Thurber paid him $15,000 a year.

Don Lorenzo Perosi, the young priest-composer, "the Wagner of church music," as one of his enthusiastic admirers has called him, is still the sensation of the day in Italy. A few weeks ago his new oratorio, "The Resurrection," was produced in Milan, and, like its three predecessors, made a tremendous impression. Not only musical Italy, but all musical Europe is stirred up over the remarkable work of this youthful clerical musician, who, for the time being at least, has thrown in the shade his fellow countrymen, the opera composers of the new Italian school, the Mascagnis, the Leoncavallos, the Puccinis, and their associates. Unfortunately, the American public may have to wait some time before it will have an opportunity of hearing any of Don Perosi's oratorios given in full, with adequate vocalists and orchestra, as it is said his publishers demand $5,000 for the rights, a sum which no manager has thus far seen fit to pay.

The woman for whom Wagner wrote "Isolde" died the other day at Charlottenburg. Her name was Louise Diestman, and she was an intimate friend of Wagner. She was born at Aix in 1831, and in 1848 made her debut at the Joseftadt Theater in Vienna. She sang in Prague and Dresden, and in 1858 become a member of the company at the Vienna Court Opera. In 1875 she retired from the stage. For some years she taught at the Conservatory in Vienna, and later went to Berlin, where she continued her work.

The McKee Band, of the First Presbyterian Church of this city, gave a delightful entertainment in their handsome parlors on the first ult. The recitations of the little folks were interspersed with interesting songs and piano solos. Special mention is due the new edition of Gottschalk's "Last Hope," published by Kunkel Brothers, which was admirably rendered by the little twelve-year-old daughter of Mr. J. A. Long, Auditor of the Board of Education. The talented little miss has been for the past three years under the instruction of Miss Kate E. Wright.

Many build as cathedrals were built—the part nearest the ground finished, but that part which soars toward Heaven, the turrets and spires, forever incomplete, said Henry Ward Beecher. Many musicians give years of their lives to preparing themselves to play and to teach, and neglect to build up the superstructure of a culture that carries into the higher planes of life.

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STUDY XXII.

VARIATION II.

Slow.




Pedal.
Pedal.
Pedal.
Pedal.

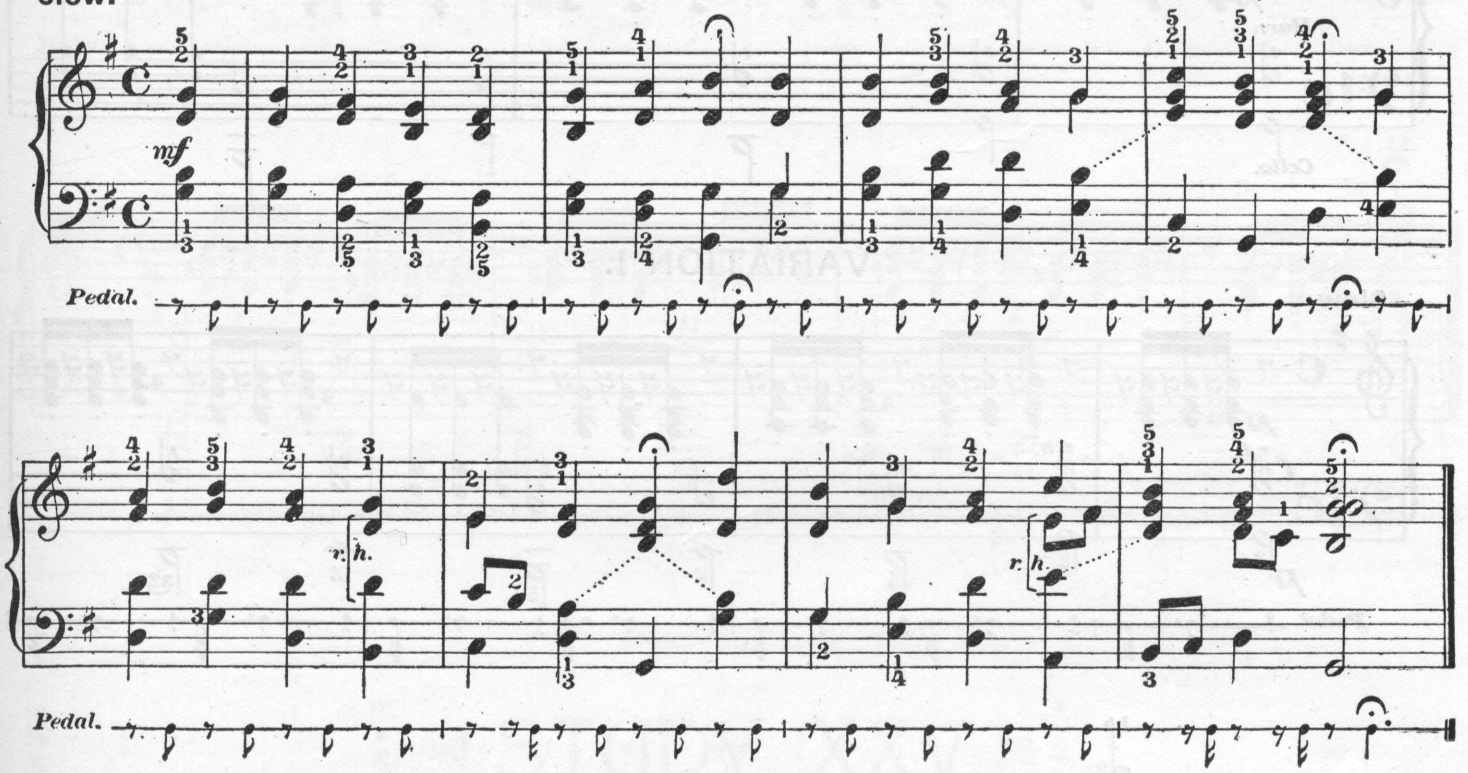
STUDY XXIII.

Theme and Variations.

Choral in Four Part Harmony. (Old Hundred.)

THEME.

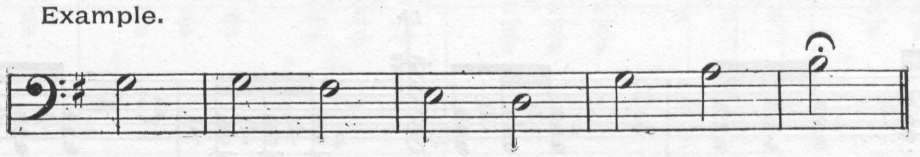
Slow. Guillaume Franc, 1520-1570.



STUDY XXIV.

Here the part for the right hand offers two distinct features, the melody and the accompaniment. The melody is to sound perfectly legato,

Example.



while the accompaniment is to be played staccato.

Example.



To do full justice to both the melody and accompaniment, that is to preserve their individuality, the pedal cannot be used until the fourth sixteenth of the second and fourth quarters of the measure is reached. The artistic employment of the pedal connects the melody perfectly legato, while the accompaniment remains staccato, as if played by instruments.

Example.



VARIATION I.





STUDY XXV.

The figure for the right hand in this variation is the same as in the preceding, with this difference: the melody is above the accompaniment, being played entirely with the fifth finger. Hence, the same pedaling is given.

Notice that in Variation I. the pedal could have been employed as follows, if the accompaniment were not to be played staccato:



But in this variation only the pedaling noted can be employed on account of the passing note in the bass foreign to the harmony. The bass figure here is a kind of obligato to the melody: it must be rendered staccato in imitation of the violoncello played pizzicato.

VARIATION II.

Slow.






Pedal.
Pedal.


Pedal.
Pedal.

SWEET MEMORIES.

LOVE'S DREAM AFTER THE BALL.

Alphonse Czibulka.

Transcibed by **Charles Kunkel.**

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Allegretto. ♩. = 60.

misterioso. *with soft Pedal.*



Singing.

Very dreamy.



1530 - 8

Copyright. Kunkel Bros. 1894.

release soft

mf pedal.

cresc.

dim.

ritard.

pp

a tempo.

ppp

with soft pedal.

ritard.

more animated.

f release soft pedal.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. *f* Ped. Ped. Ped.

Ped. *cresc.* Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. *molto ritard.* *dim.* Ped. Ped.

Tempo I.
a tempo.
ppp
with soft pedal.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped

ritard.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *f*

a tempo.

release soft pedal.

Ped. Ped.

pp

ppp *with soft pedal.*

In dreamland.

Moderato amoroso. ♩ = 108.

ppp soft pedal.

release soft pedal.

f

dim.

p

ppp with soft pedal.


release soft pedal.
mf
f
with soft pedal.
p
pp
per - - - - - den - - - - - do - - - - - si
ppp
l.h.
pppp
Ped.

Tempo I.

f release soft pedal.

ppp

with soft pedal.

Ped.

f

cresc.

dim.

molto rit.

release soft pedal.

mf

a tempo.

ppp *with soft pedal.*

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

ritard.

Ped. Ped. Ped. Ped. Ped. Ped.

per - - - - - den - - - - - do - - - - - si.

ddd

JOYFUL PROMENADE.

FRÖHLICHER SPAZIERGANG.

Notes marked with an arrow (↘) must be struck from the wrist.

Carl Sidus. Op. 500.

Allegro moderato. ♩. = 100 to ♩ = 100.



1510–12
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THE LITTLE SOLDIERS.

DIE KLEINEN SOLDATEN.

Allegro moderato. ♩ = 100 to ♩ = 100.

2.





ON THE ALPS.

AUF DEN ALPEN.

Allegretto. ♩ = 112 to 𝅗𝅥. = 80.

3.

mf

ritard.

a tempo.

mf

THE LITTLE SHEPHERD.

DER KLEINE SCHÄFER.

Andante. ♩.=66 *to* ♩.=80.

4.



Execution.

C. *Heed carefully the change of fingering.*

INVITATION TO THE DANCE.

EINLADUNG ZUM TANZ.

Allegro grazioso. ♩ = 108 *to* 𝅗𝅥 = 66.

5.

p leggiero.

rall.

a tempo.

f

IN THE MILL.

IN DER MÜHLE.

Allegretto. ♩ = 120 *to* 𝅗𝅥 = 88.

6.

p

Ped. ✲

cres.

AEOLIAN HARP.

DIE AEOLS HARFE.

Allegro moderato. ♩ = 138 *to* 𝅗𝅥 = 100.

7.

p

cresc.

rit.

Ped.

THE LITTLE GAZELLE.

DIE KLEINE GAZELLE.

Allegretto. ♩ = 88 to ♩ = 126.

8.

p

1. 2.

cres.

1. 2.

p

1. 2.

JOYS OF SPRING.

FRUHLINGS FREUDEN.

Moderato. ♩ = 108 *to* ♩ = 138.

9.

p

dolce.

p

dimin. e rall.

SAD NEWS.

TRAURIGE KUNDE.

10.

Moderato. ♩ = 100 to ♩ = 76.

ben marcato il canto.

mf

simili.

p

f

Ped. ✲

mf

f

HAPPY CHILDREN.

GLÜCKLICHE KINDER.



DANCE AROUND THE CHRISTMAS TREE.

TANZ UM DEN WEIHNACHTSBAUM.

Allegro vivace. ♩ = 132 *to* ♩ = 112.

12.

THOU'RT LIKE UNTO A FLOWER.

(DU BIST WIE EINE BLUME)

As sung at Dr. Hans von Bülow's Concerts throughout the United States.

Words by H. Heine.

Composed by Anton Rubinstein.

Moderato. ♩ = 72.

Thou'rt like un - to a flow - - er As fair, as pure as bright .....;

Du bist wie ei - ne Blu - - me So hold und schön und rein.....;

I gaze on thee, and sad - - ness steals o'er my heart's de

Ich schau' dich an, und Weh - - muth scheicht mir in's Herz hin -

light.....; I long on those golden tress - es My fold - ed hands to lay.....,

ein.....; Mir ist, als ob ich die Hän - de Auf's Haupt dir le - gen solt.....,

Copyright - Kunkel Bros. 1889.

cres

Pray - ing that Heav'n may pre-serve thee So fair, so pure al - way ..... Pray - ing that
Be - tend, dass Gott dich er - hal - te So rein und schön und hold ....., *Be - tend, dass*

cres

Ped. Ped. Ped. Ped. Ped. Ped.

cen - - - do.

Heav'ns may pre - serve thee So fair, so pure ..... al - way .....
Gott dich er - hal - - te So rein und schön ..... und hold .....

cen - - - do

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Pray - ing that Heav'n may pre-serve thee
Be - tend, dass Gott dich er - hal - te

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

So fair, so pure ..... al - way .....
So rein und schön ..... und hold .....

Ped. Ped. Ped. Ped. Ped. Ped.

HAPPY BIRDLINGS.

Notes marked with an arrow ↘ must be struck from the wrist.

RONDO.

Moderato. ♩ = 126.

Carl Sidus Op. 217.



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TRIO. *Giocoso.*

p *rit.* *rit.* *a tempo.*

a tempo.

mf *rit.* *rit.*

cres. *sf* *p* *rit.* *rit.*

a tempo. *mf* *rit.*

rit. *cres.*

p *p*

Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

Scherzando.

Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped.

THE PLAGUE OF SONG.

In these days of libraries, literary clubs and mental progress, a large portion of the people are beginning to congratulate themselves on the purity of the literature found in the home, and the gradual elevation of the standard of reading matter demanded by the public. The dime novel has fallen lower and lower in disgrace, and apologies are offered for the reading of even more costly, if no more worthy, classes of "light" literature.

Every energy of teacher, clergyman, lecturer and philanthropist, says a music trade review, is being exerted upon the people, that we may become a nation of readers of good books and thinkers of good thoughts. All this is well, and is resulting in great good.

It has, however, recurred to the writer that there is another kind of literature which has received and is receiving very little consideration, although it is exceedingly important—the literature of song. The display windows and tables of the average music store will reveal a vast array of songs, the majority of which are utterly destitute of anything of a helpful nature. Aye, more; many of them will be found to be positively pernicious, morally degrading, and, judged as other literature is judged, would be excluded from many a house and social circle where now they are too welcome.

It is a fact that sentiment sung is often more impressive than the same sentiment spoken. Do parents and teachers realize that they permit children to sing sentiments which would be quickly and emphatically condemned if spoken? Do the public generally know that by far the largest call is for the nonsensical or pernicious love song, and the omnipresent "coon song," with the odds in favor of the latter? This demand does not come from the musically illiterate alone, but from a surprisingly large number of cultured people who would scorn to notice anything low in the realm of books. If there be doubt upon this point, ask the music dealers in this and other cities, who regret that the popular taste is not for better sentiment and purer song.

There is a large legitimate demand for songs of a humorous character. Song writers have met this demand with songs of a witty (or witless) character, regardless of the fact that there is a vast difference between wit and humor. The comic song of the day that has not in it some element of the "daring" is an exceedingly scarce article. Joined as the words are often to a catchy melody, one finds himself almost unconsciously humming some sickening measure of vicious suggestion. Are we becoming a nation of cake walkers that we hear and use the "coon song" so much? Is the environment suggested by it and other so-called popular songs so attractive as to warrant the large demand? Does the fact that Miss Gush sings a song of questionable sentiment—Miss Gush, who is a leader in the select set—furnish an excuse for any one else singing it? Miss Gush is usually too busy to think deeply on these things. Beware, lest when Miss Gush grows silly, silliness may become fashionable, if it is assumed in a fashionable manner.

It might be a good test of the real worth of a song to go with it to some secluded spot, and there read and repeat the words of the song over and over without the melody. Carefully consider how much of real sense has been uttered, and how it would take with a thinking audience, if divested of its possibly pleasing melody. A careful study will reveal a vast difference between a "coon" song and a "plantation" song, between a love song for the variety show and a love song for the home, between a barn-storming blast and a ballad, between dangerous wit and harmless humor. There may be excellent thought which is not expressed in song; there is no excellent song without an expression of thought.

The plea is made for a higher, safer standard for songs, even as there is now a standard for books, for purity in song as in story, for a public alive to the evil influence of pernicious songs, and for an intelligent, courageous public sentiment that can and dare discriminate between humor and vulgarity, between purity and contamination, between safety and danger, and one that dares frown down any attempt, be it in higher or lower circles, to violate the sanctity of one of Heaven's best gifts.

Sembrich gives this bit of advice to young singers: "There is one thing that I advocate always for any young girl intending to become a professional singer—that is the mastery of at least one instrument; more if possible. I began with the piano and violin when I was only four years old, and kept at them until I was grown. I had no idea of becoming a singer; I intended to play in concerts, and did. When I began to sing I found the training I had received in my instrumental work of immeasurable value to me. The violin, especially, trains the ear and helps one to sing true."

THE DOUBLE BASS.

The deepest instrument in an orchestra is the contra bass or double bass. The music written for it is in the same clef as the violoncello, but it sounds an octave lower. In this respect it is like the pedals of an organ, which also give out a sound an octave below the notes from which they are played.

The earliest double basses had four strings, and it is difficult to understand why one should have been suppressed, but the fact remains that for more than a century three stringed basses only were used, and to a great extent they still are though four stringed instruments are now comparatively common. Herr Paul David says the three stringed instrment possesses greater sonority, and though on account of the impossibility of reaching certain low notes on it, the four stringed bass has been generally introduced; in the best orchestras the sensible plan has been adopted of having the number of the basses with four, and the other half with three strings, thus avoiding the mutilation of phrases written in many important works without sacrificing the greater richness of tone which is claimed for the three stringed instrument. Edgar Shelton, on the other hand says: "The double bass, whose essentials are strength and rotundity of tone, lost much of these characteristics through suppressing the fourth string, which robbed it of the necessary depth. Double basses when originally brought from Italy and Germany, were invariably fitted with four strings, and to show how much they were appreciated when introduced into France, it need only be said that two of the four basses used in the chapel of the Tuileries were fitted with four strings, and three of these were also used in the Kings private band at Versailles, two of the executants being the brothers Gelinck, a name associated with much written description of the double bass."

One or two bass players have, during the past few years, introduced a five stringed bass.

There is much variety in the tuning of basses. The old English style was (1st) G, (8nd) D, (3rd) A, While the French and Italians tuned their instruments A, D, G; thereupon many players in this country compromised the matter, and tuned their instruments G, D, G. However the four stringed bass coming into use, was tuned in 4ths, thus: (1st) G, 2nd D, (3rd) A, (4th) E, but some players tuned the fourth string to D, a note lower. The additional string on the five stringed instrument is tuned down to C, when the fourth string is, of course, left at E. The stringed double bass has of late years become almost a necessity in military bands, as it possesses a tone (and a character when played pizzicato) which cannot be imitated by any wind instrument, and is also invaluable in accompanying quiet solos for flute, oboe, clarionet and other instruments. When the double bass is used in a military band it should be tuned A flat, E. flat, B flat, F, a half tone higher than the orchestral four stringed bass, as military band arrangements are invariably in flat keys, and if the bass was tuned in the ordinary way the performer would always be playing shut or fingered notes, which produce a weak, dull tone in comparison to the open sounds.

The name double bass arises from the circumstance that until the beginning of the present century the bass part was always written for the violoncello or bassoon, when the sole function of the *violone* (the Italian name for the double bass) was to double these parts an octave lower.

That a pianist, in playing a long program, uses up a great amount of energy is well known. Similarly, that he acquires great strength of fingers.

A story used to be told of Paderewski that he could crack a pane of French plate glass, half an inch thick, merely by placing one hand upon it, as if upon a piano keyboard, and striking it sharply with his middle finger.

One of Chopin's compositions has a passage which takes two minutes and five seconds to play. The total pressure brought to bear in this, it is estimated, is equal to three full tons. The average "tonnage" of an hour's playing of Chopin's music varies from twelve to eighty-four tons.

Notwithstanding that there is a glut and overproduction in the concert field in all of our large cities, we truly believe that if the musicians in the smaller places would combine forces, stick to one price, and stop all petty quarreling, they would succeed in their efforts toward getting up meritorious and profitable entertainments. We hear of musicales everywhere, we will confess, but such private affairs are nothing in comparison with a concert given in a hall by a good band, orchestra, or chorus, with the support of all the local teachers. Cooperation with a competitor makes him less dangerous, and at the same time broadens one's humanity.—*Metro.*

POPULAR MUSIC.

Says Theodore Thomas: "The clamor for so-called 'popular music' makes it impossible to present a good programme without the support of this 'influential minority,' and yet a person who clamors for 'popular music' does not know that he only means *familiar music;* that Beethoven's symphonies would soon become as popular to him as 'The Star Spangled Banner,' if he only heard them as often, and that it is only his unfamiliarity with the great classic masterpieces which prevents his enjoyment of them. Good music, of which Beethoven symphony is the highest expression, is the language of the soul. Popular music, in the true definition of the term, is the expression of rhythm, such as a Strauss waltz. If people only knew it, a Beethoven symphony, like a Shakespear drama, creates a distinct atmosphere, even a world of its own; but its secret beauties are not to be wholly revealed without a little effort on the part of the listener to appreciate them. Art is not for everybody; nevertheless, the class that can appreciate this highest 'flower of culture' is large enough in any American city to support it. When a business manager gives an orchestral concert, he does it merely as a business speculation, and insists upon a programme of popular music, because he fancies that it will draw a house. The only outcome of this course is failure, because no orchestral music, however light and trivial its character, appeals to the unmusical, and the musical public nowadays is intelligent enough to want music of real artistic worth. Hence, no one is satisfied, and such concerts have no value whatever for the community, and produce no result.

"I should like to add a word about encores. We are very willing to make long programmes when desired, and play all the music the people care to hear; but a little reflection will teach any one that artistic unity can be achieved only when all the component parts of a programme are properly adjusted to each other, and is utterly ruined by throwing in, at haphazard, a lot of extra material, which does not belong to them. The effect of adding encores to a programme is exactly the same as that which would result at a dinner if, after the guests were seated at table, they should force their host to add to his regular menu, a plum pudding after the soup, oatmeal after salad, fish after the ice cream, etc., and only produces a musical indigestion as unsatisfactory as that which would follow eating the forgoing hodge-podge of food."

RUSSIAN MUSIC.

Mr. Gustav Ernest resumed his series of lectures on Russian music at the Crystal Palace, London, taking Anton Rubinstein for his subject on this occasion. He traced the virtuoso's career as an infant prodigy of 10 years of age, described his visit to Paris, when he was enthusiastically praised by Liszt, and compared his youthful successes with the bitter experiences he had as a more mature artist in Berlin and Vienna, where, for a time, he lived the life of what Daudet calls a "struggle for lifer," but this did not last for long. He was taken up by the Grand Duchess Helen, found leisure for the study of composition, and soon became famous, both as executant and composer. Though never a typical Russian, being born of Jewish parents and baptized in the Greek church from motives of prudence rather than conviction on the part of his parents, he earned the gratitude of musical Russia by founding the St. Petersburg Conservatoire in 1862, the first establishment of its kind in Russia. Strange to say, this pianist of wild capricious moods was unsurpassable as a teacher, provided the pupil proved worthy of his instruction. The most familiar side of Rubenstein was, of course, that of solo pianist, his famous historical recitals being still green in the memory of modern musicians, and his concert tours constituting a triumphal progress over the new as well as the old world. In 1872 he gave 250 concerts in America, and returned to Europe fresher than ever. His verdict of the different countries is contained in the following aphoristic utterance. "In Russia," "I live. In Germany, I think. In France, I enjoy. In Italy and Spain I admire. In England, I work; and in America, I do business." His greatest ambition was to have a sort of a Bayreuth for himself, with a theatre built for the purpose to stand halfway between church and theatre, for the performance of his Biblical operas. His project was within a measurable distance of being realized when he died, one of his unfinished scores being that of an opera founded on a subject from Scripture.

Lassen has retired from active work as a conductor and composer. His royalties from his compositions assure him a comfortable income.

According to a London paper, which publishes a translation of Mme. Patti's baptismal certificate, the prima donna was born in Madrid, April 3, 1843.

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DR. ADAM FLICKINGER,
DENTIST,
Removed his office from 707 Pine Street to 1113 Pine Street.

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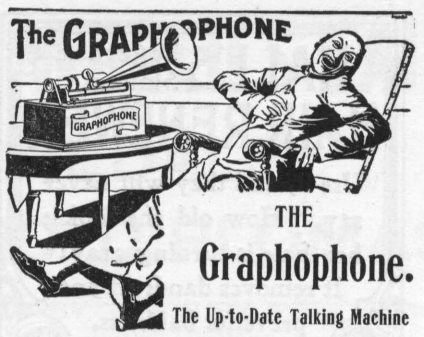
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Beethoven did not always come up to the standard of Chesterfieldian politeness. It is related that while the Austrian Emperor and the Empress passed him and Goethe on the promenade in some watering place, the composer of the "Eroica" Symphony refused to raise his hat to their Majesties, while Goethe stood bareheaded until they had passed. As an example of posthumous discourtesy, the following incident is recorded: "On August 12th, 1845, the ceremony of the unveiling of the Beethoven monument took place at Bonn. The committee of arrangements had neglected providing suitable accommodation for the distinguished visitors, among whom were Queen Victoria, Frederick William IV., and their suites. At the eleventh hour the desired quarters were procured, however, in the palace of Count Furstenberg. No one at the time paid particular attention to the fact that Count Furtenberg's palace was not conveniently situated, as it did not afford a favorable view of the statue. Amid intense excitement, to the acclamation of the crowd, and the sound of music, the covering surrounding the statue fell. But lo, and behold! Instead of obtaining a view of Beethoven's face, the aristocratic assemblage was presented with a rear view of the statue. The situation was most embarrassing. Several of the ladies-in-waiting burst out laughing. Frederick William IV. looked sorely perplexed, Queen Victoria remarked in a surprised tone of voice, 'Why, the gentleman is turning his back upon us.' It was Alexander von Humboldt who found the way out of the difficulty by exclaiming, 'Beethoven was rude during his lifetime, why should he be polite after his death?'"

Regular habits keep the whole physical make-up in good order, and have of necessity a great influence on the voice Much use of the voice immediately after eating, sleeping or bathing is to be avoided, in fact, at any time when the flow of the blood is greatly accelerated or any special set of muscles are actively at work, it is not wise. The very frequent use of smelling salts is not beneficial. Lemons to clear the voice before reading or singing, should be replaced by the beaten white of an egg sweetened a little. Plenty of rest, food and air should keep our throats in order. Slight sore throat is helped by a little sulphur blown down. But the throat is too delicate for much home doctoring. Go to a physician who knows all about it if any unusual cold settles there.

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Self Culture is a magazine which is comparatively new, but which was evidently needed, for it has lost no time in making itself indispensable to many people who want to keep constantly in the way of learning, but do not know just how to go about it. This is the mission of *Self Culture*, and it is not only ably fulfilling it, but announces forthcoming attractions which promise to make it invaluable to the seeker of knowledge. The magazine aims, not to be self-sufficient, but to be the guide of its readers to the treasure of the world's knowledge.—*The Interior, Chicago.*

Among the amateurs, says the *Omaha Bee*, there is rapidly coming to the front a little madamoiselle who in reality deserves the name "prodigy." This is Miss Eugenia Whitmore. The talented little pianist has all the confidence of a mature artiste. She was the special attraction at the Tuesday morning Music Club last week, when she played the Solfeizzette in A minor by Bach, as well as the first piano parts of a Mozart and a Florio sonata, the second piano parts being taken by her very talented teacher and mother, Mrs. H. P. Whitmore, daughter of Prof. Emelius Trenchery, of Alton, Ill.

Mme. Liza Lehmann, who wrote the song cycle, "In a Persian Garden," has never received any profits on the great popularity of the work in this country, as it was not copyrighted. She had hard work to get a publisher for it, as nobody could foresee the great vogue which the composition would ultimately attain. It is as much in demand here as it ever was and is sung from one end of the country to the other. Her father is Rudolph Lehmann, the painter, and she is the wife of Herbert Bedford, also an artist. She was a singer before her marriage five years ago. Maude Valerie White, whose songs have been sung here by David Bispham and Emma Eames, is said to make more money from her compositions than any other woman composer in England. Mme. Guy d'Hardelot, who came here three years ago as Mlle Calve's companion, but did not return for a second season, has lately begun to be popular in England as a writer of songs.

"In every battle that I go through," said James Creelman in the *Cosmopolitan*, "I somehow get a melody in my head and hum it to the end of the action. I suppose it is the result of nervous excitement. A man's nerves play him some very curious tricks. All through the battle and massacre of Port Arthur in the Japanese war, I hummed the air from Mendelssohn's 'Springtime,' and during the shell fire I found myself actually shrieking it. When I started in the charge on Fort Caney, I began to hum 'Rock of Ages,' and I could not get rid of the tune even when I was lying among the dying of Chaffee's brigade in the hospital camp. I remember that when General Chaffee leaned over me after I had been shot and asked me how I was, I could not answer him until I had finished in my mind, one phrase of "Rock of Ages."

BACH'S THOROUGHNESS AS A TEACHER.

Sebastian Bach never encouraged any of his pupils to apply themselves to composition unless they showed the ability to think musically. This, according to the master, was a first essential to the would-be composer. Then, after the necessary preparation in harmony, etc., Bach would start his scholars upon fugal work, beginning at the first with two-part writing. And here again the master always demanded on the part of those under his guidance thoughtfulness. Even at this stage he did not permit the use of an instrument; every note had to be carefully thought out, had, in fact, to come from the mind. Forkel, in his "Life of Bach," remarks: "In all these and other exercises in composition he rigorously taught his pupils—first, to compose entirely from the mind without any instrument; secondly, to pay constant attention as well to the consistency of each simple part, in and for itself, as to its relation to the parts connected and concurrent with it. No part, whether inner or outer, was allowed to break off before it had entirely said what it had to say. Every note was required to have a connection with the preceding; did any one appear of which it was not apparent whence it came nor whither it tended, it was instantly banished as suspicious."

Bach considered the various parts in a piece of music just as so many intelligent persons who conversed together. Whatever the number might be, every one would be heard separately or in combination with the neighbors; but as soon as it felt that it had "nothing to the purpose to say," then, like a good-behaved citizen, it remained silent—an attentive listener. Yes, Bach's scholars knew that anything of an incoherent, extravagant nature introduced into their little musical discourses was fatal, and doomed to certain and immediate expulsion.

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In answer to the many and repeated inquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies out shopping will find at Nagel's Restaurant an elegant Ladies' Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

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Ludwig Schumann, a son of the celebrated composer, Robert Schumann, died recently at a private asylum in Colditz.

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